

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 4

TORONTO 2, CANADA

May 25th, 1929

**LIKE GRANT
TOOK RICHMOND-**



**LIKE WASHINGTON
TOOK THE DELAWARE-**



**LIKE CLEOPATRA
TOOK ANTONY-**



*that's how Metro-Goldwyn-Mayer
has taken the Talkies with*

THE
BROADWAY
MELODY

THE TRIAL
OF MARY
DUGAN

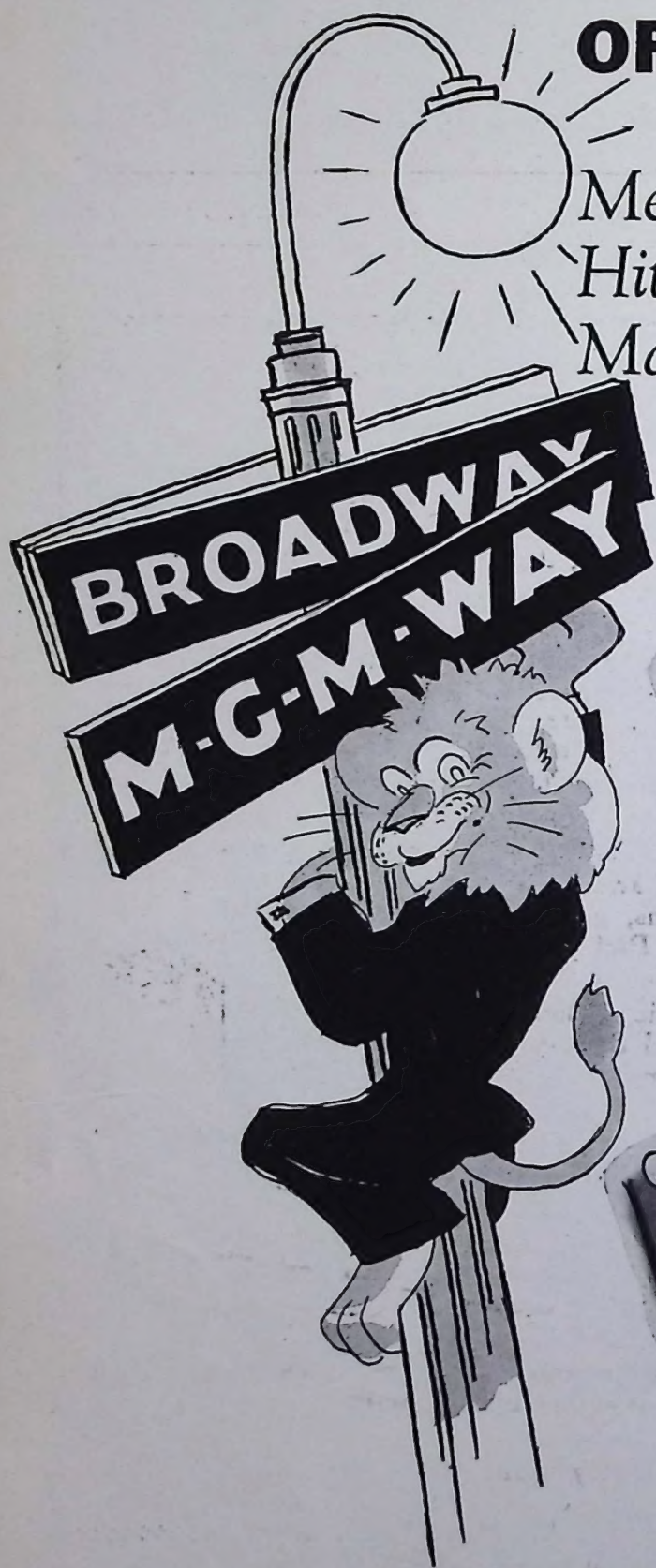
MADAME
X

THE
IDLE
RICH

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

THE TALKIES OF BROADWAY

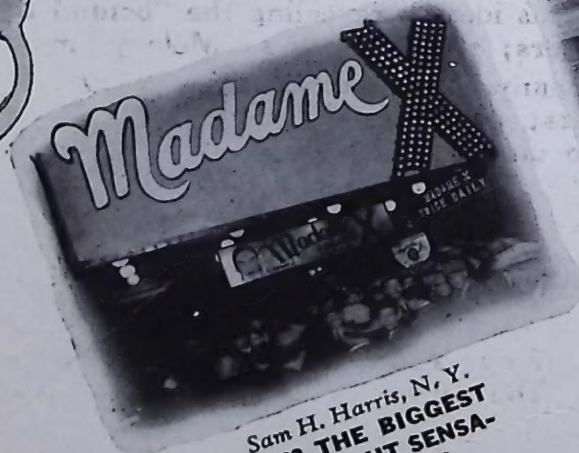
Metro-Goldwyn-Mayer's All Talking
Hits Swamp Broadway—and every
Main Street in America!



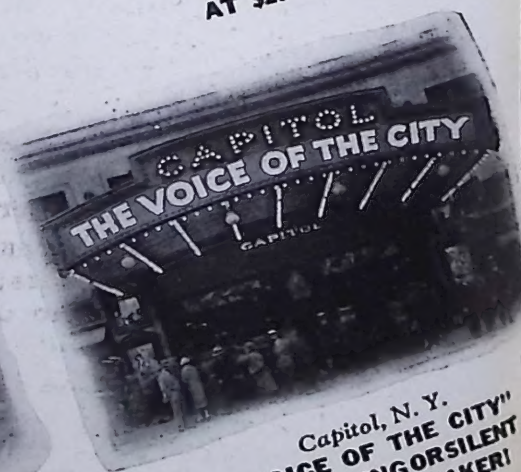
Astor, N. Y.
IN ITS 4th MONTH
AT \$2 BIGGER
THAN EVER!



Embassy, N. Y.
SMASHING SELL-OUT
AT \$2!



Sam H. Harris, N. Y.
AT \$2 THE BIGGEST
OVER-NIGHT SENSATION
IN YEARS!



Capitol, N. Y.
"VOICE OF THE CITY"
ALL TALKING OR SILENT
IS RECORD BREAKER!

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The Top of the Industry

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RAY LEWIS

Editor and Managing Director

Vol. 21, No. 4

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"What's New?"



ALEXANDER POPE, English poet and man of letters, said, "The proper study of Mankind is Man."

Pope voiced an idea which had been expressed by other poets, philosophers, as far back as Solon, who is responsible for the first version, "Know thyself."

Since the "glorious minority" has agreed that in order to have a knowledge of Man, one must study Man, the same rule applies to Man's entertainment. Pleasing the public can only be accomplished by studying the public, and the public is Man, as we use the term collectively.

Even the careless exhibitor of entertainment will observe that "variety is the spice of the program," and this spice is indicated on a bill which is well seasoned with variety. The box-office life of our Industry needs just such a seasoning to keep it alive. Our Industry, when it gets hold of a new idea, or a new presentation of an old idea, has a habit of "working this idea to death."

Being original appears to be the one thing for which only a selected few among us are adapted; the majority are imitators.

True, the world is a succession of imitations; and a clever imitation is at times indistinguishable from the original, it invites comparison, and is at times welcome, but when we have a succession of imitations, good, bad, indifferent, one is inclined to wonder if the producers of Moving Pictures are studying their public, or watching and studying each other.

"The Jazz Singer" made a great hit, the public applauded. "Broadway Melody" enlarged on this idea of revealing the "behind the footlights" angle of the World's Entertainers; and "Broadway Melody" made even a greater hit.

Now a great many of the pictures we see revolve around the home life and stage life of players; and it is getting to be the "same old story," with an occasional variation to disguise "the melody" until the public are beginning to wonder when we will have something new.

We have the same repetition in our pictures where the action takes place in a courtroom; and we have had the same epidemic in connection with "crook" themes. So far the Talking Picture has given us three themes, "Entertainers," "Crooks" and "Trials."

Cannot some of our authors and scenario editors, our producers, pick up something new? The public is waiting for the next big picture with the new idea.

Now that language means Voice in our Industry; and Voice can sound lines which are witty, and sound in their argument, it should not be so difficult to secure the necessary material which combines the action of the Screen, and the Voice of the Drama.

A fifty-fifty combination of these two forces is sufficient to make a hundred percent Dialogue Motion Picture.



RAY



RAY LEWIS

PRESENTS

THERE is a report to the effect that a deal is pending between Gaumont British and Fox, whereby Fox will acquire the controlling interest in Gaumont's three hundred theatres in England. This includes the original Gaumont Chain and the Beaverbrook Chain, the Cinematograph Theatres which Gaumont British acquired.

The story appears sound in view of the U. S. Film situation abroad. The Quota in certain foreign territories is indeed becoming a thorn in the flesh of U. S. producers and I daresay the only way to beat it is to own a sufficient number of foreign theatres in which to release U. S. product. An affiliation with a native-born organization eliminates the danger of the foreign invasion angle.

Some time ago it looked as if Famous Players Corporation and Gaumont British were set for an affiliation, but since the U. S. has always been an important factor in connection with the distribution of British Pictures, an affiliation with a powerful U. S. theatre producing and distributing unit is vitally necessary.

Reports persist in placing Radio Corporation in control of Paramount-Famous Lasky, Warner Bros. and First National, with Adolph Zukor and Jesse L. Lasky retiring as heads of Paramount-Famous Lasky.

A recent deal consummated by N. L. Nathanson of Famous-Players Canadian, secured for the Canadian company the shares held by U. S. interests, and gave the entire control of Famous Players Canadian over to Canadian Interests.

IN VIEW of the line-up with Radio, it looks as if Radio will have as its strongest Film Competitor, William Fox and his Interests; and that in addition to the strength of the Fox position in the United States, there may be the English fortification through Gaumont British, and a Canadian defence through Famous Players Canadian Corporation, not overlooking Gaumont's position in France.

If Gaumont British gives the control of its three hundred British theatres to Fox, no Britisher in Canada, or in England can possibly object to a Canadian tie-up of Famous Players with Fox. I merely mention this because we have heard so much talk about American control.

The strength in the establishment of a British Film Industry must come from London; and if the heads of the British Film Interests in England believe in making the Film Industry International in its scope, they are the "doctors," that should know what they are doing to keep the British part of this International Film Body in a healthy condition.

A NUMBER of prominent men journeyed from New York to Washington to have luncheon with Secretary Mellon and to view the New Cathedral there. Among this group of distinguished financiers and philanthropists was Mr. E. F. Albee, of the Keith-Albee-Orpheum Interests. The journey was made from New York to Washington in Mr. J. P. Morgan's private car.

In addition to the gracious hospitality which Secretary Mellon extended to his guests, this charming host added an additional pleasure, the viewing of his priceless collection of Old Masters, paintings of exquisite beauty in colour and in draughtsmanship.

THE Paramount Short Novelty features abound in entertainment value and originality. I heard a woman in the audience say to her friend at the close of one showing this week at the Uptown, "Whoever thought that out certainly used brains," and yet some of our literary high-brows have claimed that picture audiences are "morons."

The Industry in Toronto is well represented at the Woodbine races this week. I imagine that some of our representatives start their day at 7 A.M. and work all night in order to take from 2 P.M. to 6 P.M. off.

THE PHYSICS DEPARTMENT of the Eastman Kodak laboratories in Rochester have been experimenting with "sound-on-film" in respect to colour; and at the semi-annual meeting of the Society of Motion Picture Engineers, there was a demonstration whereby seventeen tints were shown in the "sound-on-film tip of talkies," which has hitherto been restricted in colour to a neutral gray.

About 90 percent of the silent films have been tinted to fit the original colour of the scenes. The introduction of Dialogue has changed this percentage, and the silent films have only eight tints now to choose from.

Mr. Lloyd A. Jones, head of the Physics Department expressed an opinion that with a greater number of more delicate tints available, producers may mould their tints into tools for powerful emotional expression.

The Eastman laboratories have experimented with hundreds of dyes and color combinations.

The essential problem is to find colours which would project effective pictures without influencing the volume of sound.



TIFFANY-TAHL READY WITH 7 DIALOGUE PICTURES

GEORGE JESSEL

IN HIS FIRST SINGING AND TALKING PICTURE

"LUCKY BOY"

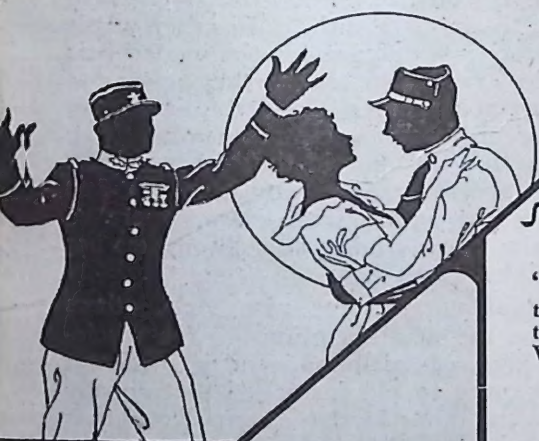
BELLE BENNETT "MOLLY and ME"

WITH JOE E. BROWN

"MIDSTREAM"

"TWO MEN and a MAID"

"WHISPERING WINDS"



SYNCHRONIZED BY RCA PHOTOPHONE

"Lucky Boy"—A screen novelty custom-built to the amazing proportions of George Jessel as an entertainer. Directed by Norman Taurog and Charles C. Wilson. Dialogue and titles by George Jessel.

"Molly and Me"—A drama of the love and laughter in the backstage life of a clown and his wife. Belle Bennett with Joe E. Brown and Alberta Vaughn. Story by Lois Leeson. Directed by Albert Ray.

"New Orleans"—Revelry, racing and romance in Mardi Gras land with William Collier, Jr., and Ricardo Cortez in love with the same girl, portrayed by Alma Bennett. Story by Jack Nattendorf. A Reginald Barker production.

"Midstream"—Startling drama of a man whose withered old age is restored to fresh youth and love. With Ricardo Cortez, Claire Windsor and Larry Kent. Story by Frances Guihan. Directed by James Flood.

"Two Men and a Maid"—Burning desert sands, the Foreign Legion and a girl who sets men's hearts aflame and drives them mad. William Collier, Jr., Alma Bennett, Eddie Gribbon and Georgie Stone. Story by Jack Nattendorf. Directed by George Achainbaud.

"Whispering Winds"—In his heart there was room for love for two women—in his life room for but one! A new slant on a triangle drama with Patsy Ruth Miller, Malcolm McGregor and Eve Southern. Directed by James Flood.

"My Lady's Past"—A jilted spinster turns the tables when fate provides her with a ready-made reputation for being a heart-breaker. Belle Bennett again with Joe E. Brown. Story by Frances Hyland. Directed by Albert Ray.

BELLE BENNETT in "MY LADY'S PAST"

WITH JOE E. BROWN



Released in Sound on Film--on Disc or Silent



Looking Them Over



"The Donovan Affair" and "Her Wild Party"



MORTON DOWNEY
in "Syncopation"

box-office appeal, plus a "little love."

THIS particular "angel" is not at all disguised in the role of "wife-stealer," in "Syncopation"; and no one can be in the slightest degree fooled as to his intentions. Songs and music are plentifully supplied throughout the film.

Barbara Bennett is a good dancer. The story is an adaptation of Gene Markey's novel, "Stepping High." Bert Glennon is responsible for its able direction. Morton Downey, and his "dumb" feminine companion "steal the picture." Downey's voice is good, so are the legs and personality of Veree Teasdale, who is not so "dumb" as the story presents her to be.

Dorothy Lee as an interior decorator with no illusions, is excellent. The R.C.A. Photophone recording system gets an excellent presentation in "Syncopation."

"THE DONOVAN AFFAIR," a Columbia feature, which played Pantages last week, Manager Fred Shafer. This picture stars Dorothy Revier and Jack Holt, and re-introduces Agnes Ayres.

It created a most favorable impression, and was an ideal picture for this house. The story is an adaptation of Owen Davis' drama, and directed by Frank Capra, it developed into the kind of a picture which exhibitors cannot afford to pass up.

A DINNER party furnishes a murder. The room in which the murder occurs has been thrown into darkness for a moment. Any one of the guests may have committed the crime. An investigation provides many angles from which to trace a motive.

Jack Holt, as inspector of police, in endeavoring to solve a solution to the motive angle holds all the guests as "material witnesses," and plunging the room again into darkness, works the psychoanalysis reaction angle to detect the guilty one. The guests assume their accustomed places, but instead of a disclosure as expected, another murder takes place. However, the third test reveals the murderer.

"SYNCOPIATION," Radio Pictures production with Waring's Pennsylvanians, a Jazz Band. "Syncopation" introduces Barbara Bennett, reported as the daughter of Richard Bennett of screen and playwright fame.

It is a story dealing with the ambition of two dancers, a vaudeville team. The wife, the more ambitious of the two, awakens the interest of that kind of an "Angel," who gives you "Electric Lights" and an apartment, in return for

IT IS an excellent cast which supports the leads. Holt does fine work in voice and in action. The comedy relief is as welcome as it is entertaining. Fred Kelsey, Ethel Wales, Hank Mann furnish the laughs, while conspicuous in the cast for good work we find Agnes Ayres, Wheeler Oakman, Virginia Browne Faire and William Collier, Jr.

Another mystery picture, but an unusually good one.

CLARA BOW in "Her Wild Party," Paramount Famous Lasky — The Uptown, Manager Nelson Shea. Clara has a real "beau part." It gives her an opportunity to be as wild as the wildest, to reveal a girlish figure—"made to love," in a college setting, keeping Clara still the goddess of the Rah! Rah! boys and girls.

THERE is a moral to the story, which reveals "Flaming Youth," as very much on fire, but as fire purifies, so does the very fire of "Flaming Youth." In other words "Her Wild Party" preaches a defense for the modernistic maidens of today, who are not so bad as they appear to be. Clara as a student at a Ladies' College falls in love with one of its learned professors. He rescues her from a few escapades, gets "fed up" but in the end convinces himself that Clara is worth saving (for himself) and leaves the College "for the wilds" with Clara, where no doubt the savages make Clara wilder, and she makes her professor-explorer wilder about her.

PLENTY of entertainment. Some nice girls, others not so nice, but on the whole a glimpse of a wholesome old-fashioned kind of girlhood, and a different kind of girlhood, not quite so old-fashioned, but equally wholesome. There is the other kind of a girl, you know the "catty kind," who is pure, but nobody cares.

"Her Wild Party" is one of Clara's recent best. It should get "plenty of money."

"ALIBI," United Artists, Uptown last week, featuring Chester Morris, Pat O'Malley, Eleanor Griffith and Mae Busch.

One of the best crook dramas with a new love angle, a policeman's daughter and a crook.

This is a big picture from every point and as an all dialogue certainly should prove a box-office tonic wherever it is played.

Chester Morris as "Chick" Williams, the master crook, gives as fine a male characterization of this particular kind of a part as I have seen upon the screen. No better choice could have been made, nor could this part have been played with more telling force.

Pat O'Malley as one of the "cops" was excellent, as was Burnell B. Pratt, as the Police Sergeant, the girl's father.

Eleanor Griffith as the girl did some quiet but most effective work. Mae Busch as the "female fence" was a treat. It was good to see Mae again and to hear her, for her voice has the right kind of talking quality.

The direction by Roland West built up a powerful story of such interest and entertainment, that it is bound to bring the people back to see it a few times.

"The boy broker" by Danny McGann presented an interesting characterization throughout; and did a "dying scene" that was one hundred percent alibi why "cops should get crooks."

A Controlled Press

THE FILM INDUSTRY is not the only Industry, it appears, which has an intimate "look over" by the U. S. Federal Trade Commission. Evidence given before this body is involving private electric power interests, with allegations, to the effect, that these companies are endeavoring to secure stock in the leading U. S. newspapers.

Mr. Graustein of the International Paper and Power Company, in giving evidence, stated that the idea did not originate through a desire to control the editorial policy, but "to stabilize the market sales of newsprint, to make sure of the best customers, the big consumers."

SAMUEL E. THOMASON, another witness, as reported editorially in The Toronto Daily Star, testifies that some fifty leading newspapers had been approached with a view to the purchase of the control, or "a strong minority interest."

From the standpoint of our Industry, it appears that the control of the leading newspapers across the U. S. by Paper and Power interests should furnish plenty of "food for thought."

THE STAR editorially states that "if the private power interests had succeeded in securing control of fifty newspapers of anything like the class of those named, there would have existed a colossal newspaper combination bent on influencing national opinion for the benefit of a small ring of capitalists with definite objects in view."

ALREADY there are Chains of Newspapers in the United States, in England and in Canada under known but not sinister ownership."

The editorial goes on lucidly to explain "A newspaper is more than an ordinary enterprise. It subsists by means of the confidence of its readers. It enjoys favors from the state in connection with the mails; in the form of liberalized libel laws; in guarantees of freedom of the press; given on the explicit understanding that the press shall hold itself free to serve the best interests of the people and the State as it honestly sees them. The success, therefore, of an attempt to buy up the press and convert it into a mere mill for turning out tongue-and-grooved stuff in the way of opinion on specifications supplied by an interested ring of owners could have no result in the end but the collapse of the press as an institution."

HOW WOULD a controlled press affect the Motion Picture Industry? It looks as if it might make the passing of much "Looney Legislation" an assured success. Knowing what anti-film propaganda does get into the Press in its uncontrolled state, and its effect on the Industry at present, we cannot but be fully cognizant of the dangers of a "controlled press," and take a little survey of the situation ourselves.

Among the newspapers reported as having been offered proposals, which they refused, are the Cleveland Plain Dealer, the Detroit Free Press, the Atlanta Constitution, the St. Louis Globe-Democrat, the Indianapolis News, the Kansas City Star and the Memphis Commercial Appeal.

Gest's Passion Play

THE Screen Press calls the presentation of Freiburg's Passion Play at the New York Hippodrome "an obscene and offensive venture," on the part of Morris Gest.

Morris Gest has made his name synonymous with Art, because of his importation of distinguished European artists to America, among which shining glory we find the name of Duse, The Moscow Theatre Art Players and Balieff's Chauve Souris. "The Miracle," which was presented as The Century Theatre was a notable event.

WITH the introduction of Freiburg's Passion Play at the Hippodrome, New York, however, there appears to be some quarrel. The public has grown accustomed to the original presentation of this Passion Play as presented outdoors by the villagers of Oberammergau, who have made a custom of this practice from generation unto generation.

The Freiburg Passion Play deals particularly with the Trial and Crucifixion of Jesus. Both Christians and Hebrews appear to be sensitive in respect to the presentation of Jesus, either on the screen, or on the stage, and theatrical ventures wherein the Character of Jesus is Personified, do not appear to be considered in the light of entertainment by the public, nor box-office by the general run of showmen.

AT one time in the history of the Drama, the presentation of plays was of a religious nature, the Greeks utilizing this method of presenting their many gods, but with the broadening of the stage into an institution of entertainment, and not of religious enlightenment, the stage gradually drifted away from the religious angle of its calling.

Not having witnessed the production of Freiburg's Passion Play, I am not in a position to voice an opinion as to its use for box-office returns. Unquestionably Morris Gest is a Showman, and unlike the villagers, who present the "Passion Play," his presentation is from the standpoint of furnishing box-office quality, whereas the presentation by the villagers of Oberammergau is in the nature of a religious festival, and the attendance by the public like unto a pilgrimage.

MORRIS GEST is identified with our Industry; and we are naturally interested in his relationship to the public. Personally I feel that the Religion of Christianity has evolved to a period where it can take for its Eternal Sermon, the story of the Resurrection, with much more beneficial results, from the standpoint of the Salvation of Man, which is the purpose of all religions, than the Story of the Crucifixion.

Anne Nichols Loses Suit Against Universal

"Abie's Irish Rose" will not cost Universal two million. Judge Goddard has found that "The Cohens and Kellys" is not an infringement on this play. The decision was handed down in the Supreme Court of the United States; and is the answer to Anne Nichols' suit against Universal for two million. I've often wondered what Anne is going to do with all the millions she already has accumulated from that Irish Rose discovered by Abie!

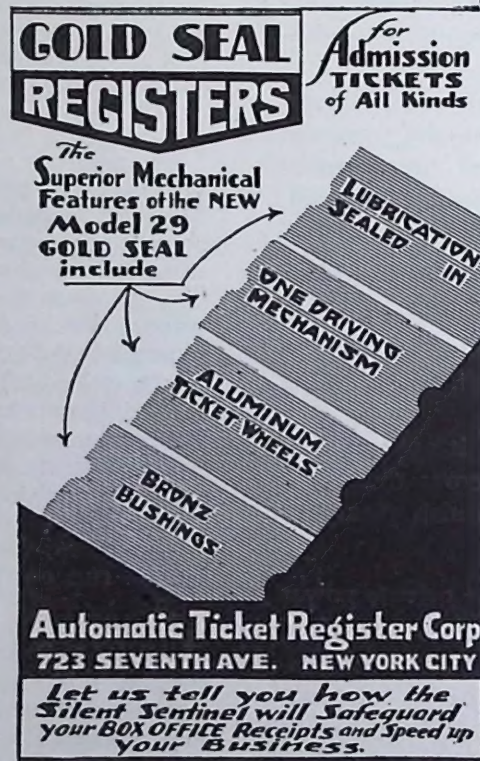
Mabel Poulton Gaumont British Star

The Gaumont British Corporation of Canada Limited is presenting to the trade, a screen star new to the Canadian public, but a well-known actress and motion picture performer in England, in the person of Mabel Poulton. Her first screen effort for the Gaumont Company is in the stellar part of the production, "Palais De Danse." This picture was directed by Maurice Elvey and does great credit to the modern motion picture technique which is being used in the making of British pictures. Maurice Elvey has a great faculty for producing popular film fare and "Palais De Danse" will prove no exception in his long run of successes. It makes no pretence to high art and it resorts to no tricks of technique to catch "intellectual" praise — it is just straight forward melodrama, thoroughly up-to-date with its exploitation of the modern craze for dancing. The story interest and dramatic values are said to be there, and with the whole plot centred about the winsome personality of Mabel Poulton, the picture, where it has been presented, has not failed to win approbation.

Mr. Elvey has caught the atmosphere of the modern dance hall just as effectively as he has caught the holiday spirit of Lancashire in "Hindle Wakes," and press comments state "With such direction combined

with story, title and Mabel Poulton as "star," no live exhibitor can fail to make a good accounting at his box-office with "Palais De Danse."

The Gaumont British Corporation of Canada Limited has so far released thirteen of the twenty-four pictures contracted with the exhibitors for this season and the balance of the output are even more interesting from the box-office angle than those pictures which have been released.



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Arbitration Results

Some interesting cases came before the Ontario Arbitration Board which met in Toronto on May 21st. The Exhibitor Arbitrators were T. H. Moorehead of Brampton; C. T. Ross of Bowmanville and H. W. Braden of Hamilton.

Two cases brought by Regal Films, Ltd., against the Temple Theatre, Ford, involved in the playing of two pictures, "Ben Hur" and "The Big Parade," in the Sandwich Theatre without a contract. The pictures were booked into Ford and Windsor for three days each, but played two days in each of the three towns. The Arbitration Board decided the showings in Sandwich were not authorized and assessed damages of \$75.00 and \$50.00 respectively.

Other awards were as follows: United Artists vs. Dreamland, Barrier, for \$267.20; Famous Lasky Film Service vs. Stevens Theatres, Ltd., Sudbury, \$145.28; Regal Films, Ltd., vs. Centre Amusement Co., Ltd., Ottawa, \$957.90; Regal Films, Ltd., vs. Pickford Theatre, Toronto, three claims for destroyed film, \$590.36; and Academy Theatre, Toronto, vs. United Artists, \$12.50.

These ten claims were disposed of by the Board in less than four hours which speaks well for the efficiency of the Board.

The Only Projector for "Sound"

Recent heavy purchases of the Motiograph DeLuxe Model H Projector more than ever confirm our claims that it is the best for "Sound" Projection. Mr. W. E. Mason of the Grand, Sudbury, and Mr. Sam Russ of the Gayety, Collingwood, are two of the recent purchasers who know the only acceptable equipment.

The new Cylindrical Shutter on the gate cuts off 62½% of the usual heat, renders operation much more safe, leaves the film cool, and protects the mechanism parts and lenses. It is your duty to yourself to investigate.

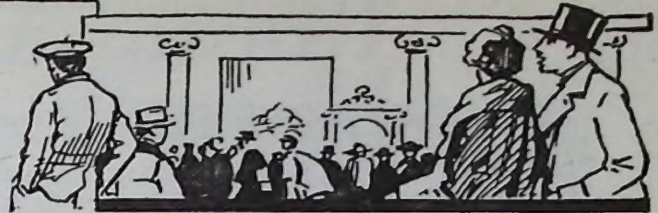
Our Celco Disc Attachment is getting along fine, and we will be ready to make delivery in a week or so. Watch this space for further particulars and low price announcement.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"



Show Business



Only twice in eight years has a picture been held over at the Capitol Theatre, Vancouver, B.C., and the second occasion took place during the week of May 13 when Manager J. Lloyd Dearth kept "Broadway Melody" for a second week.

The installation of sound equipment in Loew's Theatre, London, Ontario, resulted in an increase in net earnings during the first quarter of the present year that was greater than the net surplus for the whole of 1928. The net total for the first three months of 1929 was approximately \$5,000 greater than for the same period of last year. The surplus for the whole year was \$4,458.

This information was given at the annual meeting of Loew's London Theatre, Limited, last Friday by President George H. Belton. The cost of the sound installation was \$22,000 but this would soon be paid for. The company was paying dividends on both preferred and common stocks.

The Avalon Theatre, Ottawa's beautiful suburban house, was visited by Their Excellencies, the Governor-General of Canada and Viscountess Willingdon, and official party from Rideau Hall, for a performance of "The Doctor's Secret" in sound. A short time ago, Their Excellencies visited this theatre to witness "Four Sons." They were received by P. J. Nolan, proprietor, and Ambrose Nolan, manager.

The Dominion now has three theatres equipped with the R.C.A. Photophone equipment, the third being the Orpheum at Vancouver, B.C., which opened with "The Leatherneck" on May 13. The first R.C.A. installation in Canada was at B. F. Keith's in Ottawa and the second was in the Orpheum at Winnipeg.

Donat Paquin has re-opened the Eden Theatre, Hull, Quebec, and has closed the Capitol Theatre there. The Laurier Theatre continues in operation as before. Mr. Paquin controls all three local houses and follows the policy of keeping two of them open.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, has just had another conference with officials of the Famous Players Canadian Corp. at Toronto with further reference to the proposed amalgamation of Famous Players and R-K-O theatre chains in the Dominion. Mr. Franklin is representative of R-K-O interests in Canada.

W. C. Gehring, manager of the Toronto branch of the Fox Film Corporation and previously in Montreal, has gone to Buffalo, N.Y., to reside, continuing his activities in the film exchange business. J. W. Reid has been appointed his successor as manager of the Toronto Fox office.

Ben Whitham of Famous Players Canadian Corp., Toronto, has been in North Bay, Ontario, to supervise the finishing touches of the new Capitol Theatre in the Northern city.

A distinguished visitor at the Avalon Theatre, Ottawa, was Sir William Clarke, recently appointed British High Commissioner to Canada. Sir William and party attended a performance of "In Old Arizona" on May 16.

THE NEW Capitol Theatre erected in Saskatoon, Sask., at a cost of \$400,000, opened its doors to the public, recently. The building is lavishly decorated in Spanish style and has a seating capacity of 1,600. It is equipped with Movietone and Vitaphone. Business men and theatre managers from many parts of the West, including Winnipeg and Regina, headed by H. M. Thomas, Western manager, attended a special preview preceding the opening of the theatre.

(Special to The Digest from Ottawa)

THE THEATRE ticket tax is to be abolished in Ontario in its entirety, starting in 1930, according to the official announcement of Hon. G. H. Ferguson, Prime Minister of Ontario. For some time there has been no tax on tickets up to 25 cents face value but the levy on all higher-priced tickets is now to be removed.

It is interesting to note that this statement follows shortly after the death at Toronto of J. C. Brady, proprietor of the Madison Theatre and former president of the Ontario M.P.T.O., who had led in the drive for the total removal of the so-called war tax. Hon. Mr. Ferguson declared that the levy had become a nuisance tax, particular among patrons attending "the average inexpensive show." Incidentally, the Ontario Government is said to have been the first anywhere to have imposed the ticket tax as a war measure.

G. W. PEACOCK, president of the Lethbridge Community Theatres, has taken over the lease of the Majestic Theatre in Lethbridge, Alta., entering into possession May 1. Mr. Peacock operates a number of theatres on the Aldersyde line of the Canadian Pacific Railway in southern Alberta, and is an experienced theatre man. Sound equipment will be installed and the building will be thoroughly overhauled and renovated for the autumn season.

Ambrose Nolan was fortunate in escaping with only slight injuries when his automobile and a street car crashed with considerable force recently. Both the automobile and tram were damaged. Mr. Nolan is the manager of the Avalon, Rex and Columbia Theatres.

As a publicity stunt for "The Doctor's Secret," at the Metropolitan Theatre, Winnipeg, Manitoba, Manager W. F. Davis had letters mailed from New York City to patrons of the theatre whose names comprise his select mailing list. The addressed envelopes were sent to New York from Winnipeg where they were placed in the mail in order to get away from the Winnipeg postmark and to add to the air of mystery.

The following appeared on the outside of the envelope: "Do not open this unless you have at least two witnesses." On the inside was a reference to the picture under the heading of "An Amazing Confession."

Ray Tubman of Ottawa, Ontario, has issued a house organ of the combination type for the two theatres, the Regent and Imperial, over which he presides. Display advertising and reading matter all deal with current and coming attractions.

Round About the Studios



Norma Shearer, beautiful Metro-Goldwyn-Mayer star, poses as a choir singer. Don't miss her latest "The Trial of Mary Dugan."

Renee Adoree reports she has learned more English in the last few weeks than in all the rest of the time she has been in this country. She came here in 1918. Miss Adoree is making her talking picture debut in "Redemption," John Gilbert's next starring picture for Metro-Goldwyn-Mayer. "I don't speak French to anybody any more," she said, "not even to my chauffeur, who is a Frenchman. Each rehearsal with Mr. Niblo is a concentrated English lesson."

Carl Laemmle, who attended the international opening of "Show Boat" at the Rialto Theatre in Washington, boarded a train immediately thereafter for California. He is rushing back to Dios Dorados, his home in Beverly Hills, to be present at a big studio party to be given to Carl Laemmle, Jr. The occasion is the young associate producer's twenty-first birthday.



Scene from Tiffany-Stahl's "Tropical Nights," starring Patsy Ruth Miller and Malcolm McGregor.

Dan Wolheim, who plays a role in support of William Boyd in "The Flying Fool," has appeared in five Pathe productions this season. The others were "The Cop," "Sal of Singapore," "The Office Scandal" and "Ned McCobb's Daughter."

So successful was the Universal chapterplay, "Blake of Scotland Yard," that Universal is going to make a similar picture this year. It will be called "The Return of Blake of Scotland Yard." Crauford Kent will play Blake; Florence Allen, Chicago beauty, will play Lady Diana. Others in the cast, which will be directed by Ray Taylor, are Grace Cunnard, Herbert Prior, Monte Montague and Albert Priscoe.

Frances Hyland, after a vacation spent at Catalina Islands, is now busy writing the dialogue and continuity for "Kathleen Mavourneen" in which Sally O'Neill will appear in the title role for Tiffany-Stahl. John M. Stahl will shortly announce the male lead opposite Miss O'Neill.

"Snappy Co-Eds," a scintillating short starring Nan Blackstone and a bevy of Broadway beauties in a collegiate medley of song, dance and sparkling dialogue is Columbia's latest Victor Gem release.

Nationally known for her red-hot interpretations of America's up-to-the-minute jazz songs, Nan Blackstone makes her debut as a talking star in this short. As one of the snappy co-eds she gives her vo-deo-do version of four famous songs, with all the charm and sparkle that have made her and her diminutive piano, one of vaudeville's most famous headliners. She sings "I Ain't Taking Orders From No One," "She's Funny That Way," "More Than Anybody" and "That's My Weakness Now."

Dorothy Ward, member of Pathe's junior stock company, was recently loaned to Fox for two pictures, "Joy Street" and "Protection," and with her return to the studio was cast for a role in "The Flying Fool," William Boyd's next starring picture for Pathe. Tay Garnett is directing.



Gillian Dean, World Wide star, appearing in "Honeymoon Abroad."

A representative of Tiffany-Stahl was present at the auction sale of the effects of the Waldorf Astoria Hotel in New York City and bid on many famous pieces of furniture that adorned the hotel's Peacock Alley. These pieces of furniture will be used in one of the scenes of "Peacock Alley" which is to be Mae Murray's first talking and singing production, filming of which will begin the latter part of June.

Joseph Henabery's second production for Columbia Pictures will be the talking special, "Light Fingers," an absorbing mystery crook drama which will serve as a vehicle for a prominent star. The director and his scenarist, John Francis Natteford, are now putting the finishing touches on the story, which is scheduled to go before the camera and microphone within a few weeks.

Morton Downey's second all talking picture for Pathe, now being produced in the New York Studio of the company, has been titled "Lucky in Love."

"Lucky in Love" is from the story by Gene Markey, and is being directed by Kenneth Webb. Betty Lawford is the leading woman. Like its immediate predecessor, "Mother's Boy," "Lucky in Love" contains a number of tuneful songs, sung by Mr. Downey.

Robert T. Kane is the producer.

"Madame X," Metro-Goldwyn-Mayer's newest all-talking picture, Lionel Barrymore's first directorial vehicle, and the fourth M-G-M film to run simultaneously on Broadway, in company with "The Broadway Melody," "The Trial of Mary Dugan" and "The Voice of the City," got off to an enormously successful start last week at the Sam H. Harris Theatre.

Tiffany-Stahl announces three dialogue and singing productions ready for release in June. They include "Two Men and a Maid" with Buster Collier, Alma Bennett, Eddie Gribbon and George E. Stone. "New Orleans" with Ricardo Cortez, Alma Bennett and Buster Collier; "My Lady's Past" with Belle Bennett and Joe E. Brown.

Feature Pictures That Mean Dollars at the Box Office

Pathe Delivers Good Pictures Consistently One After Another

Love Overnight	A comedy-drama punctuated with such exciting action as a train robbery in a subway tunnel. Starring ROD LA ROCQUE, as the ticket taker, supported by Jeanette Loff, Tom Kennedy and Mary Carr. Director Edward H. Griffith. Author George Drumgold and Sanford Hewitt.	Here's a Partial List of Pathe's Wonder Pictures for the Present Season
Power	Deals with the exploits of a rigger and his pal who are workers on a great power dam in the mountains. WILLIAM BOYD and ALAN HALE are the buddies. Director Howard Higgin. Ralph Block, Associate Producer. Original story by Tay Garnett.	
Annapolis	Story of two Naval classmates and their girl, with actual scenes laid in a Naval Academy. With JEANETTE LOFF and JOHN MACK BROWN. Director W. Christy Cabanne. Original story by F. McGrew Willis.	
Celebrity	From the Broadway play by Willard Keefe. A decidedly unusual treatment of that ever-popular subject, boxing. Portraying drama and comedy in life of a professional boxer. Excellent cast including LINA BASQUETTE and ROBERT ARMSTRONG. Directed by Howard Higgin. Ralph Block, Associate Producer.	
Show Folks	The ever fascinating back-stage atmosphere with a melodramatic punch of underworld life. Cast includes LINA BASQUETTE, EDDIE QUILLAN and ROBERT ARMSTRONG. From an original story by PHILIP DUNNING, co-author of "BROADWAY." Ralph Block, Associate Producer.	
The Spieler	An unusually clever story of the circus. Full of real sawdust and red wagon touches. Cast includes ALAN HALE and JACQUELINE LOGAN. Original story by Elliott Clawson. Ralph Block, Associate Producer.	
Ned McCobb's Daughter	A big special production based on a good woman's valiant struggle against the forces of a degrading environment. With ROBERT ARMSTRONG and a great all-star cast. Adapted by Beulah Marie Dix from the Theatre Guild stage hit by Sidney Howard.	
Craig's Wife	IRENE RICH is a supreme selection for the portrayal of a willful, domineering woman who destroyed love through her own selfishness. The play that thrilled Broadway for a year. Adapted by Clara Beranger from the Broadway stage success by George Kelly.	
The Cop	A powerful melodrama of the New York Police Department and the underworld. Starring WILLIAM BOYD, who is supported by ALAN HALE, JACQUELINE LOGAN and ROBERT ARMSTRONG. A Donald Crisp production from the DeMille Studio.	
The Red Mark	A JAMES CRUZE epic of an unknown civilized race — a community composed entirely of law breakers and offenders far removed from the eyes of the world on an island in the broad Pacific. Cast includes Nena Quartero, Gaston Glass, Gustav Von Seyffertitz and Rose Dione.	

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